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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE POETICAL HERITAGE AND LITERARY
IMAGE OF THE YELLOW LOVER**

Specialty: 5719.01- Folklore Studies

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GENERAL NATURE OF THE WORK

Relevance and degree of development of the topic. One of the factors underlying the cultural and spiritual development and rise of any nation is its past literary heritage. The main role in the formation of the national-historical memory and spiritual values of that nation is played by the important qualities of literary and artistic works. For this reason, a deep and comprehensive study of the values in question, as well as the study of the significant aspects of past literary and cultural traditions for modern society, is extremely important and relevant.

The contemporary importance and role of the past cultural heritage of the Azerbaijani people was emphasized by our national leader Heydar Aliyev in his famous statement on the protection of national and spiritual values: “ *Every nation has its own customs and traditions, its own national and spiritual and religious values. We are proud of our national and spiritual values, our religious values, our customs and traditions. Our people have created our customs and traditions, our national and spiritual values for hundreds, thousands of years, and these are now the factors that form the spirituality of our people... We must now use the progressive spiritual values of the world to further develop the cultural level of our people and educate the younger generation in a healthier, purer moral spirit .*”¹

The main directions set by the national leader for the development and rise of Azerbaijani culture are being duly continued through the laws, decrees and orders signed by the President of the Republic of Azerbaijan, Ilham Aliyev ².

It is precisely as a result of such comprehensive care and attention that many achievements of Azerbaijani culture have been recognized worldwide and have gained international significance, setting new tasks for research scientists. Among these successes, the inclusion of ashug art in the UNESCO Intangible Cultural Heritage

¹ Statement of the President of Azerbaijan Heydar Aliyev // Literary newspaper. – 2001, August 17. – p.1.

² President Ilham Aliyev and culture: [in 2 volumes]. – Baku: Ministry of Culture and Tourism of the Republic of Azerbaijan, – 2018. – v.2. – 440 p.

List in 2009, at the initiative and serious efforts of the First Vice-President of the Republic of Azerbaijan, UNESCO Goodwill Ambassador Mehriban Aliyeva, makes the task of deeply and comprehensively studying the lives and creativity of the main figures of ashug literature, as well as the poetics of folk poetry images, even more urgent³.

A comprehensive study and analysis of the poetic heritage of Sari Ashiq, as one of the great folk artists of the 17th century, who represented Azerbaijani ashug literature at a high level with his creativity, as well as his artistic image in Azerbaijani folklore, based on modern scientific requirements and approaches, arises, first of all, from the important task and necessity, the relevance of which was emphasized above.

The relevance of studying the poetic heritage and literary image of Sari Ashiq in a monographic plan is mainly determined by the following factors:

~ The emergence of the need to re-examine the life and artistic heritage of Sari Ashiq, shrouded in folklore, within the framework of the theoretical and methodological opportunities provided by the modern level of Azerbaijani folklore studies;

~ The emergence of the need to re-evaluate the sources related to the historical and literary identity of the artist Sari Ashiq using modern scientific approaches and methods;

~ The emergence of the relevance of determining the literary-aesthetic boundaries and genre-poetic boundaries of the artistic heritage of Sari Ashiq, which has been intertwined with folk creativity for centuries;

~ The necessity of studying the ideological-aesthetic features and the system of images inherent in the author's identity in the bayats of Sari Ashiq;

~ The study of the artistic-aesthetic and functional-poetic uniqueness of the artist's sculpture technology has gained relevance;

~ The emergence of the need to approach the image-variants of the Yellow Lover existing in the legends and stories of the epic

³ Mehriban Aliyeva – Patron of Azerbaijani Culture. – Baku: East-West, – 2018. – 208 p.

tradition from the perspective of "folklore and reality";

~ The emergence of the relevance of analyzing the genre specificity and artistic features of the epic "The Good and the In love" in the context of "literary biography", etc.

The degree of development of the topic, we should note that although the life and work of Sari Ashiq has not yet been the subject of a special monographic study, a number of works have been carried out in Azerbaijani folklore studies on the poetic heritage and literary environment of the master ashig. They can be summarized mainly around four groups as follows:

The first group includes the ideas and considerations in the prefaces and explanations written to Sari Ashiq's poems collected and published in various years by Salman Mumtaz, Bahlul Behjat, Ahliman Akhundov, Veli Nebioglu, Mukhtar Kazimoglu, Afzaladdin Asker, Huseyn Kurdoglu, Ilkin Rustamzade, Laman Vagifqizi (Suleymanova), Ilham Gahraman and others ⁴. Among them, the analyses and evaluations of Bahlul Behjat and Huseyn Kurdoglu, from the point of view of a serious scientific approach to some aspects of Sari Ashiq's life and work, are more noteworthy.

The second group includes articles and studies on the poetry of Sari Ashiq by Hamid Arasli, Vagif Valiyev, Mursal Hakimov, Pasha Efendiyev, Maharram Gasimli, Sabaheddin Rustamov, Sadnik Pasha Pirsultanli, Laman Vagifqizi (Suleymanova) and other researchers, again in different years ⁵.

⁴ Akhundov, A. Legends about Sari Ashiq // Studies on Azerbaijani oral folk literature. – Baku: 1968. – Book 3. – pp.177-193; Behjat, B. Biography of the bayati poet under the pseudonym Ashiq // Literary newspaper. –1936, March 24. – p.3.; Behjat, B. Sari Ashiq // Literary newspaper. –1936, February 29. – p.3; Behjat, B. Sari Ashiq's bayatis / transliteration and foreword by R. Khalilov. – Baku: Sada, – 2006. – 98 p.; Kürdoğlu, H. The poem “Aşig ve Yaxı” // Selected works: [in 2 volumes]. – Baku: Sabah, – v.1. – 2011. – pp.447-504; Mumtaz, S. Azerbaijani literature. Ashiq Abdulla / S.Mumtaz. – Baku: Azernashr, – 1927. – 72 p.; Mumtaz, S. Ashiq Abdulla // Sources of Azerbaijani literature. – Baku: Yazichi, – 1986. – 446 p.; Mumtaz, S. Yellow Ashiq and his bayatları / S.Mumtaz. – Baku: Azernashr, – 1935. – 213 p.; Gahraman, I. Ashiq is a religion in the country : [Electronic resource] // URL: // <https://türkinfo.org/2016/02/03>

⁵ Arasli, H. Ashiq's creativity / H.Arasli. – Baku: Azernashr, – 1960. – 136 p.; Arasli, H.

The third group includes scientific essays on the life and work of Sari Ashiq in academic publications on the history of Azerbaijani literature and textbooks on Azerbaijani oral folk literature ⁶.

About Sari Ashiq // Literary newspaper. – 1936, May 15. – p.4; Folk poets / collected and compiled by S. Mumtaz. – Book I. – Baku: Azerneshr, – 1935. – 370 p.; Folk poets / collected and compiled by S. Mumtaz. – Book II. – Baku: Azerneshr, – 1935. – 484 p.; Efendiyev, P. Azerbaijani oral folk literature / P.Efendiyev. – Baku: Maarif, – 1981. – 401 p.; Efendiyev, P. Azerbaijani oral folk literature / P.Efendiyev. – Baku: Maarif, – 1992. – 478 p.; Efendiyev, P. Azerbaijani oral folk literature / P. Efendiyev. – Baku: Maarif, – 2013. – 600 p.; Hakimov, M. Types of Ashiq poetry / M. Hakimov. – Baku: API, – 1987. – 80 p.; Hakimov, M. Ashiq poetry images and sources / M. Hakimov. – Baku: Maarif, – 1999. – 376 p.; Hakimov, M. Bayatılar / M. Hakimov. – Baku: API, – 1991. – 102 p.; Qasimli, M. Poetic forms and varieties of Ashiq poetry / M. Qasimli, M. Allahmanlı – Baku: Science and Education, – 2018. – 220 p.; Gasimli, M. Azerbaijani ashug literature / M.Gasimli. – Baku: Sharq-Qarb, – 2019. – 200 p.; Gasimli, M. The amazing statue of our Bayatılarımız – Sari Ashiq // Literature newspaper. – 2015, September 5. – p.20-21; Gasimli, M. Folklore and literature studies / M.Gasimli. – Book I. – Baku: Science and education, – 2017. – 628 p.; Gasimli, M. Ozan-ashiq art / M.Gasimli. – Baku: Uğur, – 2011. – 304 p.; Gasimli, M. Sari Ashiq // History of Azerbaijani literature: [in 6 volumes]. – Baku: Science, – 2004. – v.1. – p.556-563; Pashayev, S. The legendary sources of the Azerbaijani epic / S.Pashayev. – Baku: Azernashr, – 2002. – 311 p.; Pashayev, S. Sary Ashiq traditions in folk poetry // Kirovabad communist. – 1983, September 29. – p.3.; Pashayev, S. “Lela legend” and Sary Ashiq // Yükselish. – 1972, May 18. – p.1.; Pashayev S. Sary Ashiq // – Baku: Science and Life, – 1984. No. 4; Pashayev, S. Sary Ashiq and the epic “Yakhshi-Yaman” // Collection of methodological articles “Teaching Azerbaijani language and literature”. Supplement to the journal “Azerbaijani school”. – Baku: No. 4 (88), – 1975. – p. 99-107; Pashayev, S. About the bayat-baglamas of Sary Ashiq // Yükselish. – 1970, December 17-26. – pp.1-2; Pashayev, S. Sary Ashiq's punny bayatıları // Azerbaijan teacher. – 1983, August 10. – pp.2; Pashayev, S. Pearls from the Sea: Sary Ashiq's bayati bundles // Soviet village. – 1983, December 17. – pp.1; Pashayeva, S. Legends about Sary Ashiq // Studies on Azerbaijani oral folk literature. – Volume XVIII. – Baku: Sada, – 2005. – pp.112-117; Pirsultanlı, S.P. Studies on Azerbaijani folklore / S.Pirsultanlı. – Ganja: Pirsultan, – 2006. – pp.243-248; Pirsultanlı, S.P. Bayati creator Lele and Sary Ashiq (First article) // Xalq zhafsesi. – 2017, August 30. – pp. 14.; Rustamov, S. Sari Ashiq // – Baku: Azerbaijani language and literature teaching collection, – 1973. No. 4, – pp. 80-89.; Rustamov, S. Sari Ashiq and Good // Baku: Science and Life Journal, – 1970. No. 12, – pp. 30; Vagifqizi (Suleymanova), L. Sari Ashiq's bayats. Ashiq Alasgar: the magic of the saz and the glory of the word. Materials of the International Scientific Conference. Baku, May 24-25, 2021, pp. 287-294

⁶ Ashiqlar / collected and compiled by H. Alizadeh. – Baku: Azernashr, – 1938. – 490

The fourth group encompasses the views of representatives of different generations of 20th century Azerbaijani literary criticism, folklore studies and journalism on the personality and poetry of Sary Ashiq in various studies or in mass newspaper and magazine articles in one way or another ⁷. In a number of examples that we attribute to

p.; Ashiglar / compiled by A.Akhundov. – Baku: House of People's Creativity, – 1960. – 184 p.; History of Azerbaijani literature: [in 3 volumes]. – Baku: Elm, – 1960. – v.1. – 589 p.; History of Azerbaijani literature: [in 10 volumes]. – Baku: Elm, – 2019. – v.1. – 1070 p.; Azerbaijani folk epics: [in 2 volumes] / compiled by A. Akhundov. – Baku: Azernashr, – 1961. – v.1. – 354 p.; Azerbaijani folk epics: [in 2 volumes] / compiled by A. Akhundov. – Baku: Azernashr, – 1961. – v.2. – 304 p.; Azerbaijani folk epics / collected and compiled by A. Akhundov. – Baku: Yazichi, – 1983. – 252 p.; Azerbaijani classical literature library. Folk literature. – Baku: Elm, – 1982. – 510 p.; Azerbaijani love epics / compiled by MH Tahmasib, T. Farzaliyev, M. Seyidov. – Baku: Elm, – 1979. – 502 p.; Eldarova, A. Azerbaijani ashug art / A. Eldarova. – Baku: Elm, – 1996. – 168 p.; Habibbeyli, I. Concept of Azerbaijaniness // Literary newspaper. – 2019, July 13. – pp.4-5; Seyidov M. Yellow Ashug // – Baku: Village life, – 1986. No. 5, – pp.46

⁷ Abbasli, I. Folklore Studies Searches: [in 2 volumes] / I. Abbasli. – Baku: Nurlan, – v.2. – 2009. – 512p.; Adigozalova, Sh. Issues of Education in Examples of Oral Folk Literature (XVII-XVIII Centuries) // – Baku: Pedagogical University News, Department of Nature, Humanitarian and Pedagogical-Psychological Sciences, – 2012. №3, – pp. 277-281.; Aghayar, Sh. The Most Unhappy Word Man // – Baku: “Ozan Duniyasi” Collection, – 2012. №1, – pp.68-69; Eloglu, S. Zangezur Events / S.Eloglu. – Baku: Azernashr, – 1992. – 60 p.; Legendary Lover – Sari Ashug // Azadliq. – 2013, August 16. – p.14; Askerli, Z. Poetics: an explanatory dictionary / Z.Askerli. – Baku: Elm, – 2014. – 262 p.; Haziyyeva, Sh. The historical and cultural place of the Kars ashug environment in Azerbaijani culture: / abstract of the dissertation for the doctor of philosophy in culturology. / – Baku, 2011. – 26 p.; Huseynzade, T. Poetics of ashug exchanges / T.Huseynzade. – Baku: Genjlik, – 2017. – 312 p.; Ibrahimli, T. Ay Ashug // Kaspi. – 2011, May 28-30. – p.16 ; Gasimli, M. In the magic of the yellow string // Palitra. – 2013, April 11. – p.13; Gayibov, S. The poetic heritage of the sick Gasim: / dissertation for the doctor of philosophy in philology. / – Baku, 2011. – 145 p.; Gurbanova, T. In the Light of the Yellow Lover // Kaspi. – 2011, May 3, – p.11; Mehdizade, X. The Yellow Lover's Epic. Unwritten Sayings // – Baku: Azerbaijan Journal, – 2010. No. 9, – p.152-159; Maharramova, T. "I am in love with the mind..." // Kaspi. – 2011, July 27, – p.13; Mustafayeva, S. Bayatis in the Zangilan Folklore Environment // – Baku: Dede Gorgud, – 2014. No. 4, – p. 70-76; Nazim A. From Azerbaijani Folk Literature: Bayatis // Baku: Education and Culture. – 1926. No. 7, – p. 53-54; Rahim, M. The Epic of Love (Poems and Poems) / M.Rahim. – Baku: Azernashr,

each of these groups, we will clearly express our attitude to valuable ideas about the life, environment and poetic heritage of Sary Ashiq, as well as controversial considerations, as appropriate in different chapters of our work. Overall, compared to certain works that have been done, unexplored aspects and issues are more prominent and make it necessary to study the literary environment, life, poetic heritage and artistic image of Sary Ashiq in folklore in more detail and in more depth.

Object and subject of the dissertation. The object of the research is the entire artistic work of Sarı Ashiq. Since the artist's popular creativity has mixed with the existing poetic tradition over time, all texts that are in any way connected with the creative subject of Sarı Ashiq in the dissertation were included in the research. Another part of the object of the research is folk tales and stories about Sarı Ashiq.

The subject of the dissertation specifically focuses on the problem of studying the poetic heritage and literary image of Sari Ashiq.

Goals and objectives of the research. The main goal of the dissertation is to conduct a thorough investigation of the poetic heritage of Sari Ashiq and his image in folklore, and covers the following tasks and issues:

–To review the life and work of Sari Ashiq, as well as the history of the study of the image of Sari Ashiq in oral folk literature;

–To provide a detailed response to the controversial issues related to the lineage and birthplace of Sari Ashiq and to clarify these issues;

– 1974. – 258 p.; Rzayeva, N. Poetics of lyrical folk songs: / PhD dissertation in art history. / – Baku, 2008. – 126 p.; Salmanov, R. In the light of the Yellow Ashiq // Xalq newspaper. – 2011, May 19. – p. 8; Yellow Ashiq. Masterworks // Kaspi. – 2018, October 6-8. – p. 20-21; Concert dedicated to Yellow Ashiq // – Baku: Ozan dünyası collection, – 2011. №2, – p. 111-112.; Answered and unanswered riddles of Yellow Ashiq // – Baku: Gobustan collection, – 2012. №1, – p. 45; Ugur. Yellow Ashiq's "Rose Notebook" // Xalq front. – 2012, January 31. – p. 14; Vahid, T. In the light of the Yellow Ashiq // Culture. – 2011, May 4. – p. 11; Vahid, T. The world of the bayat of the Yellow Ashiq: The True Ashiq // Culture. – 2011, April 1. – p. 11.

- To determine the real-historical nature of the relationship between Sari Ashıg and Goşci and the important role of the image of Goşci in Sari Ashıg's poetry;
- To explore the multifaceted relationships between Sari Ashiq's poetic heritage and its literary-cultural environment and socio-historical context;
- To reveal the main sources of Sari Ashıg's creativity and their interconnections;
- to shed light on the poetics and unique aspects of Sari Ashiq bayatis as the leading genre of his poetry;
- To deeply analyze and study Sari Ashıg's unparalleled skill in the art of jokes;
- To clarify the crucial role of the art of jinas in defining the boundaries between the Yellow Ashiq bayatis and the folk bayatis;
- To provide a comparative analysis of folk legends and stories about Sari Ashiq;
- To reveal the genre uniqueness and main poetic merits of the epic-story "The Good and the In love", etc.

Research methods. Theoretically and methodologically, the dissertation is based on the rich experience of the historical-comparative method, which is the basis of modern literary criticism and folklore studies. In addition, in highlighting various issues, as well as in the analysis of individual poetic examples, the scientific and theoretical experience of prominent Azerbaijani literary critics and folklore scholars such as H. Arasli, M. H. Tahmasib, M. Seyidov, I. Habibbeyli, A. Nabiyev, S. Pashayev, G. Namazov, N. Jafarov, M. Kazimoglu, K. Aliyev, M. Gasimli, F. Bayat, A. Asgar, M. Allahmanli was used.

New and contemporary approaches to the pearls of past cultural heritage and folk creativity are based more on the scientific and theoretical basis of Azerbaijani folklore and literary studies during the period of independence.

The main provisions put forward for defense:

- To substantiate that the information available in manuscripts, folk tales and epics, including the artist's bayats, regarding Sary Ashiq, plays a significant role in clarifying issues related to the study of his

poetic heritage and biography;

– To show the role and importance of the collection and research work carried out in the 20th century on the folklore personal and literary biography of Sary Ashiq, including the work carried out in the years of independence to uncover and scientifically evaluate the artist's poetic heritage;

– To establish that the sources related to Sari Ashiq's creativity are seriously reviewed in the dissertation for the first time in the context of new scientific achievements and approaches;

– To show that examples belonging to other genres of el-ashiq poetry (goshma, tajnis, mukhammas) in the artist's work are brought into the spotlight for the first time in this dissertation work;

– To determine the possibilities of using folklore information (legends and stories) about Sari Ashiq on the basis of new approaches in clarifying obscure and controversial issues related to the personality and life of the master ashig;

– To emphasize the role of the epic "The Good and the Lover" in Azerbaijani folklore in terms of perpetuating and perpetuating the image of the Yellow Lover, etc.

Scientific novelty of the research. The scientific novelty of the dissertation, which is primarily noticeable in the comprehensive and serious presentation of the problem, is specifically expressed in the following provisions:

–The poetic heritage of the Yellow Lover and his image in folklore have been systematically and interconnectedly studied for the first time;

–A number of obscure and controversial points regarding the life, environment, and work of the master ashig have been clarified for the first time to some extent;

–The unique place and role of the art of puns in the poetry of Sari Ashiq were examined for the first time at the level of scientific-theoretical classifications;

–The different characteristics and poetic boundaries of El bayatis and Sari Ashiq bayatis have become relatively clear and concrete for the first time;

–As a whole, the world of ideas and images of Sari Ashiq's

poetry has been systematically illuminated for the first time;

–Folk legends and stories about the master ashug have been studied in detail for the first time;

–The epic-story "The Good and the In love" has been subjected to comprehensive research and analysis for the first time, etc.

Theoretical and practical significance of the research. The theoretical significance of the dissertation is determined, first of all, by its contribution to the scientific and theoretical basis of contemporary Azerbaijani folklore studies. Thus, in the research, the poetic heritage of Sary Ashiq is studied on the basis of serious scientific and theoretical principles, and new scientific and theoretical classifications are put forward on a number of issues. In particular, the classification of puns in Sary Ashiq's bayats in several aspects is a convincing proof and a clear example of the above idea.

The emphasis on the art of jinas and its leading role in identifying the differences between El bayatis and Sari Ashig bayatis is also one of the factors that increases the scientific and theoretical weight of the research. With this and similar theoretical aspects, the dissertation contributes to the in-depth study of not only Sari Ashig bayatis, but also bayati poetics, which is one of the oldest and most widespread genres of folk poetry in general.

The practical significance of the research is mainly that the materials of the dissertation can be used in courses and seminars taught at the philology faculties of higher education institutions, such as "Azerbaijani Oral Folk Literature", "Ashiq Poetry", "Epic Studies", "Bayat Studies", and others.

Approval and application. The content of the research has been reflected in articles and theses published in scientific collections and journals of Azerbaijan and various foreign countries, and in reports read at conferences.

can also be used as additional resources in higher education institutions .

The name of the organization where the dissertation work was carried out. The research work was carried out at the "Azerbaijani Language and Literature" Department of the Azerbaijan University of the Ministry of Education of the Republic of Azerbaijan.

The topic of the dissertation was approved by the decisions of the Scientific Council of the Azerbaijan University dated January 05, 2016 (Protocol No. 5) and the decisions of the Problem Council on Literary Studies of the Council for the Organization and Coordination of Scientific Research of the Republic of Azerbaijan dated January 17, 2019 (Protocol No. 1).

Structure of the dissertation. The dissertation consists of an introduction – 11987 characters, Chapter I – 89813 characters, Chapter II – 54758 characters, Chapter III – 54442 characters, conclusion – 4308 characters. The total volume, excluding the list of references, is 215290 characters.

MAIN CONTENT OF THE RESEARCH

"Introduction" section of the dissertation work justifies the relevance of the topic, indicates its object and subject, degree of development, goals and objectives, methods, main provisions put forward for defense, lists scientific innovations, provides information on the theoretical and practical significance of the research, its approval and application, as well as volume indicators.

The dissertation is titled "The Folklorized Life and Poetic Heritage of Sari Ashiq". The first chapter discusses issues such as sources related to the artist's historical identity, issues of collecting and publishing his artistic heritage, and the artistic scope of his work.

In the first paragraph of the first chapter, entitled "Sources that determine the historical identity of Sari Ashiq and the experience of collecting and publishing his poetic heritage", it is noted that the life and work of Sari Ashiq are considered to be among the least studied areas. The first written source that provides more or less information about the artist's life, birthplace, and historical district where he lived is the work "Tazkireyi-Qaradaği" by the famous 19th century tezkire H. Garadaği. Garadaği writes: " Sari Ashiq is from the Garadağ district. In very ancient times, he came and settled in a village called Güleburt on the banks of the Hakari River in the Zangezür district of

Garadaği . ”⁸Although there is a relative consensus in Azerbaijani folklore about the village where the master ashiq lived, there are differences of opinion and serious disputes about where he was originally born. These debates begin with the opinions of folklorist Bahlul Behjat, the author of the articles "Sari Ashiq" and "Biography and Creativity of the Bayati Poet with the Pseudonym "Ashiq"" in the Literary Newspaper in 1936.⁹ Bahlul Behjat, a source expert and historian, believes that his opinions are closer to the truth, since he himself is originally from the Zangezur region and has acquired a lot of folklore material and information about Sari Ashiq in that region.

In A. Akhundov's interpretation, it is used as the name of the village near Güleburt, where Garamanli Sari Ashiq was born (as opposed to the name of a province in Turkey):

Ashiq Karamanli,
The floor was black.
From the scolding of the good
The snow was already safe¹⁰.

As can be seen from these and many similar opinions, the debates about the true birthplace of Sari Ashiq mainly stem from the different positions of Salman Mumtaz and Bahlul Behjat on the issue. While some later researchers and collectors support Salman Mumtaz's and Bahlul Behjat's opinions, some folklorists are more cautious and do not express an open position on this issue.

In our opinion, if all the facts and lines are approached with deep logic and historical sequence, it is more likely that the migration (group, tribe, tribe, etc.) to which Sari Ashiq belonged, under the influence of certain historical events and as a result of persecution, first came from the Garaman province to the Garadagh district, and then for some reason, without settling there for long, from the Garadagh district to the Zangezur district, moved to the new villages

⁸ Garadaghi, A. Tazkireyi-Garadagi. – RAF, – No. 7602, – pp. 7-10

⁹ Behcet, B. Biography of the bayati poet under the pseudonym Ashiq // Literary newspaper. –1936, March 24. – p.3.; Behcet, B. Sari Ashiq // Literary newspaper. – 1936, February 29. – p.3

¹⁰ Sari Ashiq. Poems / compiled and foreword by A. Akhundov. – Baku: Azernashr, – 1966. – pp. 3-4

where he settled and gave the names of the places he came from, that is, the names Garamanli and Garadaghli.

In general, the first paragraph highlighted the importance of three important sources to uncover the image of Sari Ashiq, including his historical identity, the geographical location where he lived, and the collection and publication of his poetic heritage:

1. Information that is rarely found in Tazkire-source manuscripts - H. Garadaghi's "Tazkire-Garadagi", Qasim Çelebi's manuscript genealogy book dating back to the Middle Ages, etc.

2. Folk tales and information provided by the epic related to Sari Ashig (folklore examples collected by B. Behjat, S. Mumtaz, A. Akhundov, H. Kurdoglu, I. Gahraman, S. Rustamov, Veli Nabioglu, Mukhtar Kazimoglu, Afzaladdin Asker, Ilkin Rustamzade, Laman Vagifkizi (Suleymanva) and others).

3. Traces of informative-biographical remains contained in the bayats of Sari Ashiq.

It is important to emphasize a summary separately at the end of all the thoughts and considerations about the life and environment of Sari Ashiq, as well as the history of the collection and study of his poetic heritage. Regardless of where he was born and where he came from, Sari Ashiq, with all the spirit and color of his creativity, with the atmosphere and poetic content of his bayati, is a phenomenon of Azerbaijani artistic thought and a product of the Zangezur environment. This can be easily observed in the countless poetic images and lines that often appear in the bayati of the master ashig, from the names of cities and villages, mountains and rivers to the artistic expression of national and ethnic customs and traditions.

The second paragraph of the first chapter, entitled "The Poetic Scope of Sari Ashiq's Creativity," indicates that three important factors that seriously influenced the formation, development, and flourishing of Sari Ashiq's creativity should be separately noted:

First, traces of the Oghuz-Elat lifestyle and the Turkic mythical-poetic way of thinking that have been traced back to "Dade Gorgud":

Gorukan Diri Mountain,
Come, fog, come to the mountain,
It's as good as death, Lover

Yamandır is a living mountain ¹¹.

Secondly, the centuries-old poetic traditions of Azerbaijani folk bayats, one of the oldest and most widespread forms of folk poetry, leading to Sari Ashiq:

Good for the lover, Bayat,
Sleep in the shade, okay!
My soul is a sacrifice to the arrow,
Wake up and say, "Okay!" ¹²

Third, the folkloric lyrical echoes of the unrequited love and tragic fate of the Yellow Ashiq. The master ashiq's bayatis, whose soul is imbued with these motifs, can be conditionally divided into four parts:

- a) Examples imbued with deep love for good;
- b) Examples that celebrate the beauty of good;
- c) Examples that expose the reasons for separation and the opponent;

d) Examples dedicated to the longing and death of the good.
Your clear eyes,
Your eyes are sad with grief.
Insatiable for good, Ashiq,
Look at your eyes for a hundred days ¹³.

The lover held her hand,
He kept his saz by the string.
He saw your beauty,
The bloodthirsty people held hands ¹⁴.

I have come around the mountain,
I'm speechless.
Good by Yaman

¹¹ Behjat, B. Bayatıları of the Yellow Lover / transliteration and foreword by R. Khalilov. – Baku: Sada, – 2006. – pp. 31-32

¹² Sari Ashiq. Selected bayatılar / compiled and foreword by H. Kürdoğlu. – Baku: Sabah, – 1993. – p. 36

¹³ Sari Ashiq. Selected bayatis... The indicated edition, p. 33

¹⁴ Sari Ashiq. Selected bayatis... The indicated edition, p. 37

I have come to the age of tasting ¹⁵.

In front of us are mountains,
Either knots or mountains.
Lover, He died well,
Friends groan, strangers weep ¹⁶.

The dissertation is titled “Like a Master of the Yellow Ashiq Bayati” second The chapter discusses issues such as the ideological and aesthetic characteristics of the artist's bayatis, the image system, and figures of speech.

The first paragraph of the second chapter, entitled “Ideological-aesthetic characteristics and image system of Sari Ashiq’s bayatis” , states that in the history of our poetry, before and after Sari Ashiq, there have been ashigs and poets who tried their inspiration and pen in bayati creation, and beautiful examples have been created in the genre in question. However, none of them has been so closely associated with bayati, and none of them has been able to conquer the peak of bayati that Sari Ashiq conquered ¹⁷.

In terms of content, the bayatis of Sari Ashiq can be divided into four main parts:

- a) Examples on the topic of love, farewell, and separation;
- b) Examples of nature chanting;
- c) Examples of hometown pain and longing for the homeland;
- d) Examples reflecting human morality and other spiritual values.

In many cases, the lines of one of these themes serve to articulate and effectively express the other, that is, they are sung in a way that is connected to each other ¹⁸.

Among these themes, the leading place, of course, is occupied by

¹⁵ Sari Ashiq. Selected bayatis... The indicated edition, p. 35

¹⁶ Sari Ashiq. Selected bayatis... The indicated edition, p. 38

¹⁷ For the results obtained in the chapter, see: Mammadova, K. The system of images of the Sari Ashiq bayatis // – Baku: Searcher . Nakhchivan branch of ANAS, Institute of Art, Language and Literature , – 2020. No. 2(36), – volume 13. – p. 31

¹⁸ For the results obtained in the chapter, see: Mammadova, K. From the history of studying the heritage of Sari Ashiq // // – Baku: Scientific Works of Baku Girls' University, 2019. – vol . 10. – No. 2(38), pp. 57-63

the motifs of love and separation:

Write a delicate flower to your lover,
A flower that blooms and blooms.
The nightingale recites a hundred verses
When you write an alif, it will bloom ¹⁹.

Unlike the first place in the bayatis on the subject of love, which are overwhelmingly in number, the second place is occupied by examples dedicated not to general love, but to specific love and its turbulent experiences:

Summer has put a rug on the ground,
Buta took the net.
Lover on a dark day
The good one scored ²⁰.

Bayatis related to the glorification of nature also have a unique character in the lyrics of Sari Ashiq and occupy a fairly large place. Bahlul Behjat compiled the table of contents of the book "Sari Ashiq Bayatilari" as follows:

1. Mountains stale
2. Game-birds stale
3. The teas are stale.
4. Places and cities are boring.
5. Love and beauty are stale ²¹.

A number of examples among the Sari Ashiq bayatis are effective poetic expressions of the pain of the people and longing for the homeland, immortalizing the lyrical hero's deep and boundless love for the homeland and its nature with the most characteristic lines and emotional experiences:

I am in love with the garden,
A thick garden will not bear fruit.
If it is left in ruins, eat it,

¹⁹ Sari Ashiq. Selected bayatılar / compiled and foreword by H. Kürdoğlu. – Baku: Sabah, – 1993. – p. 70

²⁰ Sari Ashiq. Selected bayatis... The indicated edition, p. 30

²¹ Behjat, B. Bayatilari of the Yellow Lover / transliteration and foreword by R. Khalilov. – Baku: Sada, – 2006. – 98 p.

Stay close to the enemy ²².

In terms of content, the fourth part of the Sari Ashiq bayatis are examples that glorify high human morality and spiritual values:

I am in love with you, honestly,

Honest faith, honest religion.

Or sit mute in the assembly,

If you are religious, be honest ²³.

The second paragraph of the second chapter, titled "Jinas in Bayati's Creativity," shows that when the name of Sari Ashiq is mentioned, the first thing that inevitably comes to mind are examples of puns and bayati created by him.

One of the most widespread poetic arts, both in folk poetry and classical poetry, is " *the apparent similarity of the rhyming words of a poem but their difference in meaning* . "²⁴

In terms of word structure and form, Sari Ashiq jokes can be divided into three parts:

a) simple jokes

b) complex jokes

c) funny jokes

Simple jokes:

I have no mountain, no writing,

I have neither a pen nor a pen.

My dear orphan lover,

I have neither winter nor summer ²⁵.

Complex jokes:

Mountains to the lover,

Don't let the mountains fall into it.

When you ask for a good friend

²² Sari Ashiq. Selected bayatılar / compiled and foreword by H. Kürdoğlu. – Baku: Sabah, – 1993. – p. 53

²³ Sari Ashiq. Selected bayatis... The cited edition, p. 76

²⁴ Gasimli, M. Poetic forms and varieties of ashig poetry / M.Gasimli, M.Allahmanli – Baku: Science and Education, – 2018. – p. 75

²⁵ Sari Ashiq. Selected bayatılar / compiled and foreword by H. Kürdoğlu. – Baku: Sabah, – 1993. – p. 55

That taste makes them cry ²⁶.

Funny jokes:

I am in love with Salyana,

Dara Zulfun, the raft is on the side.

How are you, let me sigh,

The Kura is on land, the raft is on the other side ²⁷.

In general, in terms of poetic skill, Sarı Ashık's greatest achievement is that he conquered the pinnacle of bayati by transforming the art of pun into an important factor of craftsmanship and creating numerous beautiful examples of pun-filled bayati, within the possibilities of a genre as compact in terms of volume as bayati ²⁸.

The dissertation is titled "The Image of the Yellow Lover in Folk Art". third In the chapter , folk legends and stories about the artist, including the genre uniqueness and artistic features of the epic "The Good and the In love", are examined.

The first paragraph of the third chapter, entitled "Folk legends and stories about Sari Ashig", states that one of the great personalities who became legendary, narrated and epiced among the people during his lifetime and after him is the folk artist Sari Ashig. Although both the folk legends and stories about Sari Ashig and the epic "Yakhshi ve Ashig" have long attracted the attention of researchers and collectors with their concise content and instructive examples, unlike the bayati, their collection and coming together is a product of relatively recent times ²⁹.

²⁶ Sari Ashiq. Selected bayatis... The indicated edition, p. 29

²⁷ Yellow Lover. Flower Notebook / collected and compiled by I. Gahraman. – Baku: Qanun, – 2018. – p. 40

²⁸ 105. For the results obtained in the chapter, see: Mammadova, K. Poetics of Sari Ashiq's creativity: punny bayatis // International Black Sea Journal Social Sciences Symposium, – Baku: – November 19-21, – 2019. – p. 19; Mammadova, K. Sari Ashig's joke craftsmanship // – Baku: Actual problems of studying the humanities, – 2019. No. 1, – p.183

²⁹ Azerbaijani folk epics / collected and compiled by A. Akhundov. – Baku: Yazichi, – 1983. – 252 p.; Sari Ashiq / collected and compiled by Mahammad Ibadi Garakhanli – Alishig. – Tabriz: Akhter, – 2007. – 120 p.; Ashiq tales. Sari Ashiq // Karabakh: folklore is also a history. – Book I (folklore samples collected from Aghdam, Fuzuli, Aghjabedi, Jabrayil, Zangilan, Gubadli, Lachin and Kalbajar

The available legends and stories about Sari Ashiq can be conditionally grouped and classified according to their themes and motifs as follows:

- a) Legends and stories that show that Sari Ashiq is a lover of the Truth and a possessor of miracles;
- b) Examples reflecting the Yellow Lover's love for the Good;
- c) Tales and stories embodying the Yellow Lover's protest against evil and injustice;
- d) Examples of the birth and death of Sari Ashık, his daily life and livelihood;
- e) Examples explaining the mysterious bayats of Sari Ashiq and the reason for their creation ³⁰.

of the third chapter, entitled “ *Genre uniqueness and artistic features of the epic “Yakhshi ve Ashiq”*”, shows that after hundreds of unique bayats, the examples that immortalized and kept alive the name and fame of Sarı Ashıg among the people were folk legends and stories about him, especially the epic “Yakhshi ve Ashıg”. Although this love epic was later written down and became popular among contemporary readers, the possibility that its first versions among the people appeared approximately during Sarı Ashıg’s lifetime seems more plausible.

The master folklorist A. Akhundov, who discovered the epic "Yakhshi ve Ashig", collected it orally and published it for the first

regions). Collected and compiled by: Ilkin Rustamzade, Ph.D., Zafar Farhadov , – Baku: Elm and Education, – 2012. – pp. 146-148; Ashiq tales. Sari Ashiq // Karabakh: folklore is also a history. – Book IV (folklore materials collected from Lachin, Gubadli and Zangilan regions). Collected by: PhD in Philology Ilkin Rustamzade, Sevinj Bagdadova. Compiled by: PhD in Philology Ilkin Rustamzade , – Baku: Science and Education, – 2013. – pp. 360-375; Ashiq tales. Yellow Ashiq // Karabakh: folklore is also a history. – Book VI (Folklore samples collected from Jabrayil, Kalbajar, Tartar regions). Collected and compiled by: PhD in Philology, Assoc. Prof. Laman Vagifqizi (Suleymanova) , – Baku: Science and Education, – 2013. – pp. 302-303; Yellow Ashiq. Rose notebook / collected and compiled by I. Gahraman. – Baku: Qanun, – 2018. – pp. 247-264

³⁰ For the results obtained in the chapter, see: Mammadova, K. Folk tales and stories about Sari Ashiq // – Baku: Searches . Nakhchivan branch of ANAS, Institute of Art, Language and Literature , – 2020. No. 1(35), – volume 12. – p.40

time, ³¹is considered to be his first work in the field of researching the heritage of the Yellow Ashig.

In our opinion, the epic poem “Aşığ ve Yaşır” belongs to the epic-tale type. The epic poem was composed not by its master himself, but on the basis of legends about Sari Ashig. As for when the epic poem “Yakşı ve Yaşığ” was created, it can be said that, of course, the events that happened to him during the time of Sari Ashig shaped the legends, those legends lived among the people, and the epic was created not in the 17th century, but much later thanks to the collection of those legends. The fact that the first researchers of Sari Ashig, S.Mümtaz, B.Behçet, H.Arashlı, etc., did not say a single word about the existence of that epic in their scientific research also confirms what we have said ³².

The epic begins with traditional ustadnamas, as in other love epics. But unlike ustadnamas in most epics, in the epic "The Good and the Lover" these ustadnamas are expressed in a different poetic form, not, say, in the form of a couplet, but in the form of a bayati:

The lover crosses paths,

It's past midnight.

He who is friends with a coward,

Half of his life is over...³³

In the epic poem "The Good and the In Lover", the birth of the hero is close to the birth of the second-ranked heroes in the quote. But there is a peculiarity here too. The "Allah's share" of Qara Ibrahim, who has no children, is given not after any vow or sacrifice, but after he leaves the district where he lives in the hope of having children and establishes a new homeland in the sunrise of Hakari ³⁴.

After this, the plot line includes the event of buying a bride. The

³¹ Sari Ashiq. Poems / compiled and foreword by A. Akhundov. – Baku: Azernashr, – 1966. – 90 p.

³² For the results obtained in the chapter, see: Mammadova, K. Reflections on Sari Ashik and the story "Good and Love" // Mersin International Symposium International Mersin Symposium (October 31 – November 2, 2019) October 31 - November 2, 2019, - p. 138-139

³³ Azerbaijani folk epics / collected and compiled by A. Akhundov. – Baku: Yazichi, – 1983. – p. 135

³⁴ Good and Lover // Azerbaijani folk epics. – Baku: Yazichi, – 1983. – p. 136

next stage of the traditional plot line in love epics is the struggle with the obstacles and dark forces that arise on the path to the bride. In the epic "The Good and the Beloved", the representatives of these forces are primarily the brothers of the bride.

The rivals continue to subject Haq's lover and his own sister to persecution and pressure, digging a well in the way of their love and happiness, until they are separated from each other, that is, until the death of the Good:

I am a lover, a terrible misfortune,
Let the worst happen.
May Ravadi die well,
Yaman castle in place?³⁵

This scene, which shows the victory of good over evil, of truth and justice over oppression and injustice, is also characteristic in terms of plot poetics as an indicator of the final stage (surrender and victory) typical of love epics. Up until this point, all the trials and all the events that Ashiq has gone through on his way to his destiny and for the sake of his love (being repeatedly exiled to Isfahan and Kashan by Yaman due to bribes put in the pocket of Murov, repeatedly visiting Yaşık after a brief absence from the country, successfully passing difficult exams as the Ashık of Haqq, etc.) show that this stage has a fairly serious role in the epic "Yaxşı ve Ashık".

"CONCLUSION" SECTION OF THE DISSERTATION:

1. Sari Ashiq, on the one hand, continued and enriched the great traditions of prominent poets before him, and on the other hand, had a strong and effective influence on the development of ashig poetry after him.

2. Despite the paucity of information in historical sources about his life and environment, the collection of Sarı Ashıg's legacy and research on his work from the 1920s to the present day indicate that the field of Sarı Ashıg studies is taking shape in Azerbaijani folklore.

³⁵ Good and In Love... The cited edition, p. 165

3. Although the debates about where Sari Ashiq was born and where he came from have not been fully resolved, there is no doubt that his work belongs to Azerbaijani literature and that he is mainly a product of the Karabakh ashig environment. The most vivid and undeniable traces of this are noticeable in the historical and geographical names that are abundantly used in the master ashig's bayats and in the legends and stories about him.

4. Although the exact years of Sari Ashiq's birth and death are not known, the facts and evidence presented by the prominent folklorist and collector Bahlul Behjat about him, his colleagues, and his contemporaries clearly indicate that the master folk artist lived and created mainly in the 17th century and lived for approximately eighty years.

5. The reasons for Sari Ashiq's choice of bayat as the main genre of his work were, on the one hand, that bayat's potential offered great and favorable opportunities for developing and flourishing the art of puns, and on the other hand, that bayat was considered the most concise and widespread means of demonstrating the richness and beauty of the mother tongue.

6. By elevating the ironic rhyme to a high artistic level and creating various types of irony, Sari Ashiq enriched both the poetics of bayati and the technique of rhyme with great innovations. Becoming famous as a unique master of ironic bayati, Sari Ashiq also had a serious influence on the creativity of his successors with his great skill and success in the art of irony.

7. Comprehensive observations and comparisons, on the one hand, confirm that the bayati of Sari Ashiq mainly consists of humorous examples, and on the other hand, they reveal the most serious and leading role in determining the boundaries between folk bayati and master ashig bayati, as well as the authorship of controversial examples, without reducing the importance of all other factors, which are considered to be the product of individual imagination and individual skill.

8. The analyses and observations conducted on the unity of content and form of the poetic heritage of Sari Ashiq, including his bayatis, as well as the world of ideas and images, show that the main

and auxiliary images of Sari Ashiq's lyrics (the lyrical "I" representing the Ashiq himself, Yaşı, Yaman, flower, nightingale, moon, sun, mountain, garden, etc.) originate from Haqq Ashiq's own turbulent fate and unrequited love, and enrich the treasury of ashig poetry as a whole with his new poetic shades and deep and effective artistic expression.

9. Folk legends and stories about Sari Ashiq, which have been extensively researched for the first time, on the one hand demonstrate the influence of the True Ashiq among the people and his image in the popular imagination, and on the other hand, they reveal the "homeland" and other mysterious and enigmatic meanings of many of Sari Ashiq's bayatıs.

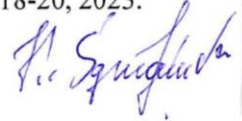
10. The epic "Yakhshi and Ashiq" is, on the one hand, an example of artistry that enriches the series of love epics associated with the names of master ashigs in Azerbaijani ashig literature ("Shah Ismail - Gulzar", "Gurbani", "Abbas - Gulgaz", "Khaste Qasym and Meleksima"), and on the other hand, the gallery of ashig images immortalized in Azerbaijani folklore.

**THE MAIN RESULTS OF THE DISSERTATION ARE
REFLECTED IN THE FOLLOWING ARTICLES BY
THE AUTHOR:**

1. Sari Ashiq in the research of Prof. Sadnik Pashayev // – Baku: Language and literature. Baku State University , – 2018. No. 1(109), – p. 296-298.
2. From the history of studying the heritage of Sari Ashiq // // – Baku: Scientific Works of Baku Girls' University, 2019. – vol . 10. – No. 2(38), pp. 57-63
3. Poetics of Sari Ashiq's creativity: punny bayats // International Black Sea Journal Social Sciences Symposium, – Baku: – 19-21 Kasim, – 2019. – p. 19-26
4. Sari Ashiq's Joke Mastery // – Baku: Actual Problems of Studying the Humanities, – 2019. No. 1, – pp. 183-188
5. Sarı Aşık: Controversies related to its name and product // 2nd International Journal Black Sea Social Sciences Symposium. 21-23 June 2019, Giresun – Turkey, p. 51-56
6. Sarı Aşık's Turkey Studies: "Azerbaijan Yurt Bilgisi" Magazine // 2nd International Conference of Language, Education and Culture (ICLEC), Medipol University, 27-29 Haziran 2019, Istanbul - Turkey, p. 128-129
7. Behlül Behçet as a Compiler and Researcher of Yellow Love Stories / V. TURKCESS International Education and Social Sciences Congress, Yıldız Technical University, June 27-29, 2019, pp. 2114-2123
8. Reflections on Sari Ashik and the "Yahshi ve Ashik" Story // 3. International Mersin Symposium (October 31 – November 2, 2019), Mersin, p. 138-139
9. About the poetic legacy of Sary Ashuga // Bulletin of the Kazakh National University im . 58-66
10. Folk tales and stories about Sari Ashiq // – Baku: Aqtarlar . Nakhchivan branch of ANAS, Institute of Art, Language and Literature , – 2020. No. 1(35), – volume 12. – p.39-43.
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12. The folklorized life and poetic heritage of Sarı Aşık in Aşık literature / International Turkic World Symposium, Erzincan, Binali Yıldırım University, October 9-12, 2022.-p.158-160
13. Characteristic features of the poetic heritage of Yellow Lover / IX. TURKCESS International Congress of Education and Social Sciences, Yıldız Technical University, May 18-20, 2023. -p.387-390



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